

Photographing the Tintignac Carnyx

Portfolio/Body of Work

1. Photographing The European Music Archaeology Project 2016 – 2018
2. Dragon Voices: the giant Celtic horns of ancient Europe [EMAP Vol 3]
3. Tintignac Carnyx: conference paper, AHFAP 2017
4. Tintignac Carnyx: exhibition, AHFAP 2017



David John Lake

1. Photographing The European Music Archaeology Project 2016 - 2018

EUROPEAN MUSIC ARCHAEOLOGY PROJECT



With the support of the
Culture Programme of the European Union



David John Lake

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Project: Photographing The European Music Archaeology Project (EMAP – www.emaproject.eu)

Phase 1: Tintignac Carnyx,

Background to Research

The EMAP project started in June 2013 - with initial EU funding of approximately 4 million Euros. The intention of the project was to highlight Europe's ancient cultural roots through a range of musical, scientific and "sensorial" research projects. In order to do this, EMAP recruited a team of archaeologists, musicologists, researchers, makers of musical instruments, composers, musicians, film-makers, photographers, sound designers and multimedia artists, and put them together with the scientific and organizational support of universities, museums, public bodies, music festivals, research centres, music archives and academies. In 2016 EMAP revealed the results of its research for the first time with a musical concert in Glasgow, followed by a European-wide tour and exhibition, **ARCHÆOMUSICA**, touring Europe between June 2016 and May 2018.

Research Question

How can photography capture and promote the cultural heritage, memory, sounds, and spirit of ancient reconstructed musical instruments?

Dates of project: 2015 - 2017

Phase 1: November 2015: Reconstructed 2000 years old Tintignac Carnyx, Bronze Age giant Celtic trumpet.

Phase 2: March 2016: Reconstructed 40,000 year-old vulture, swan, mammoth and bone flutes.

Phase 3: Historical Greek woodwind instruments, June 2017

Research Project

To develop technically accurate and visually informative photographic images that capture the cultural and historic significance of the ancient musical instruments within this research project.

Research Problem

How can photography capture and promote the cultural heritage, memory, sounds, and spirit of ancient reconstructed musical instruments? A synesthetic visual challenge: to capture sound and aura of ancient musical instruments.

The European Music Archaeology Project (EMAP – www.emaproject.eu) has involved creating reconstructions of ancient musical instruments, requiring photographic visual inquiries and representations to be made out of the musical instruments produced. Images went beyond the traditional observational and illustrative uses of photographic practices - with a brief that challenged photography as an archaic practice: to explore new cultural and technological shifts within current photographic research methodologies, processes and Image production workflows, to creatively and critically expand the possibilities of photographic practice in order to capture, reproduce and communicate visually the sound, spirit and memory of the ancient musical instruments photographed, to call to mind the sounds and ancient cultures and represent the research project in impact and dissemination activities.

Research methods of inquiry

The size, structure and materiality of the 6ft highly reflective Bronze Age Tintignac Carnyx offered a unique range of technical and synaesthetic photographic challenges. Research methods of inquiry critically examined the synaesthetic ability of photographic light to capture and communicate the sound and aura of the reconstructed Tintignac Carnyx through object materiality, texture and shape, investigating the problematic nature and visual impact of photographic light quality on the bronze surfaces of the highly polished Celtic instrument, and exploring the ethereal quality of digital photographic light painting techniques and the composite image in constructing a cultural narrative.

Research methodology: composite photographic light painting

The fundamental principle employed in photographing the Bronze Age Celtic trumpet was relatively straightforward. If the subject did not move and the camera did not move then in principle it should be possible to create a series of multiple layered photographic captures (images) of the Tintignac Carnyx that could then be superimposed in post-production into a single composite image, allowing the photographer to critically and visually deconstruct the Tintignac Carnyx into several individual component parts – with each layered component part responding to a diverse range of technical lighting and visual challenges asked by the Tintignac Carnyx's bronze reflective surfaces.

Research process and workflow

1. Initial research into the Tintignac Carnyx involved a series of experimental lighting investigations using a continuous light source (strobe modelling lamp). Here the lamp was moved around the Bronze Age Celtic trumpet to map out its visual characteristics, reflective qualities, textures and object form, using a combination of direct and diffused studio lighting techniques to determine the individual type and quality of photographic light best suited to capturing the bronze structure (example plates 1 & 2)

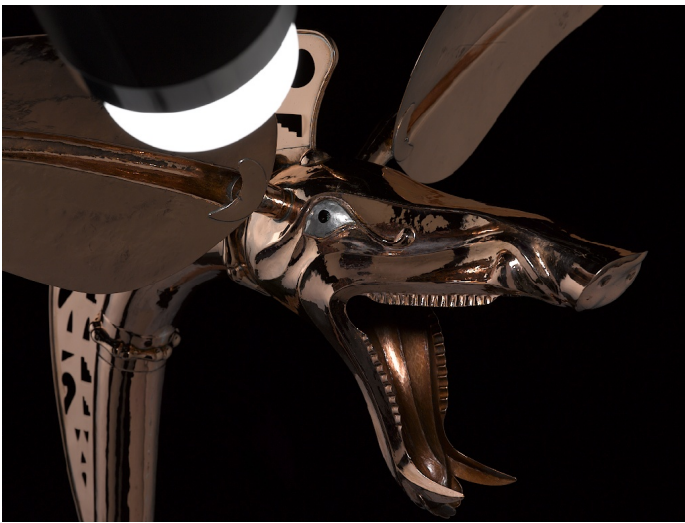


Plate: 1

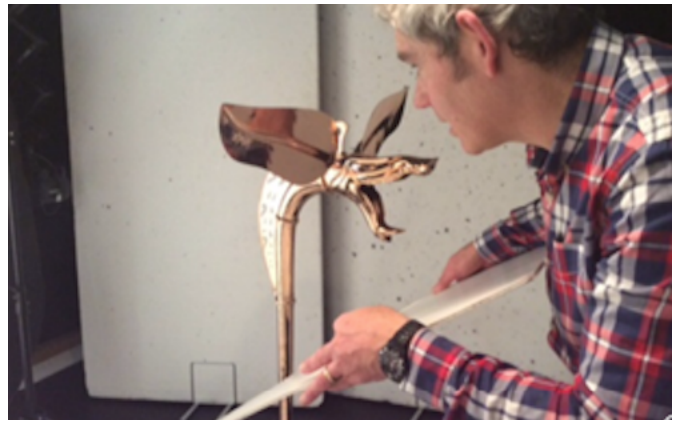


Plate: 2

2. After identifying, mapping out and visually deconstructing the Tintignac Carnyx into a series of individual component parts, these component parts were then photographed separately using a single studio strobe source (electronic light unit) several times to create a diverse lighting range (image bank) of direct and diffused lighting techniques for each component part of the composite image (Example plates 3, 4, & 5).



Plate: 3



Plate: 4

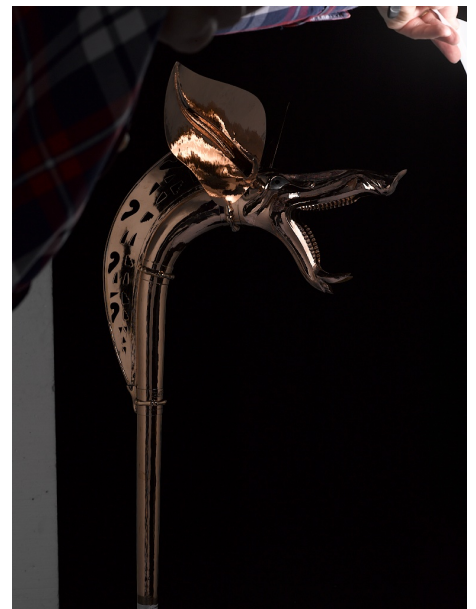


Plate: 5

3. The final composite image for this project was digitally constructed in Photoshop CC 2015, through the combined processes of image stacking and layer masking. The layering of one image on top of the other uses Photoshop's layer masks to hide, reveal and combine image detail contained within the stacked images. Plates 6 & 7 reveal the complex research investigations, image sequencing and composite masking processes and post-production techniques involved in the making of the Tintignac Carnyx image.

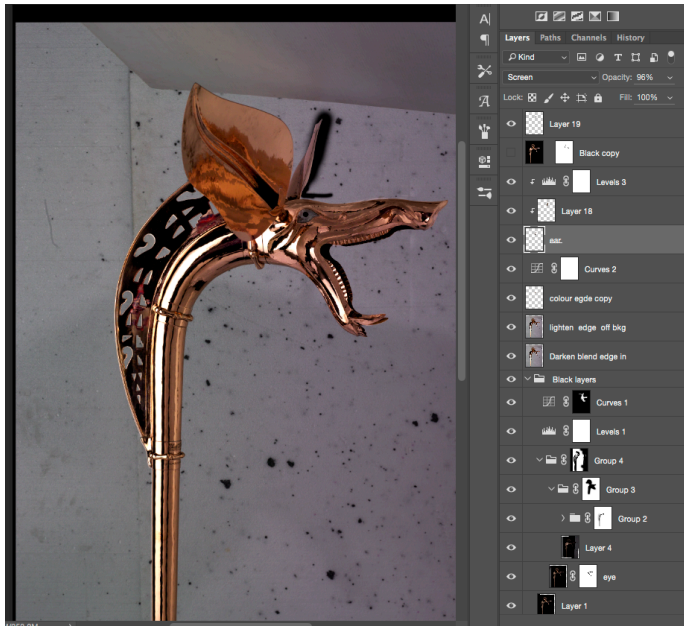


Plate: 6

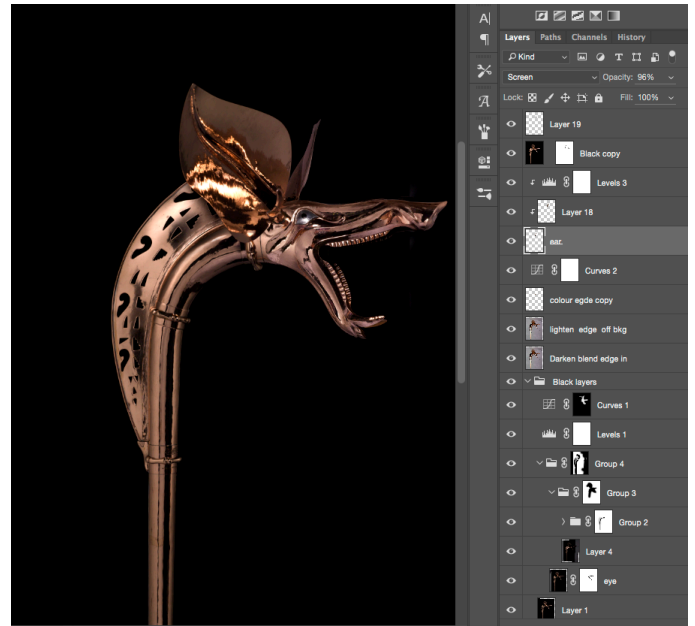


Plate: 7

Significance and Impact

The Tintignac Carnyx (Bronze Age giant Celtic trumpet) produced for this project was used by music archaeologist Cajsa S. Lund, Head researcher and project manager for EMAP Sweden; Linnaeus University, Växjö-Kalmar, Sweden, to create project impact at the EMAP Archæomusica, 'Exploring Music and Sounds from Ancient Europe'. This exhibition was premiered in the city of Ystad in Sweden on June 6th 2016. The Tintignac Carnyx image has also been used by EMAP as their conference banner and on promotional booklets, flyers and educational publications related to the exhibition. The Tintignac Carnyx photographic images produced for this project have also been used by Delphian Records to promote recordings made at University of Huddersfield, under the supervision of Professor Rupert Till.

EMAP media reviews

<http://www.emaproject.eu/news.html>

<https://musicarchaeologyrecordings.wordpress.com/recordings/dragon-voices-the-giant-celtic-horns-of-ancient-europe-european-music-archaeology-project-volume-3/>

<https://www.facebook.com/MuseoCienciaDeValladolid/photos/a.257233294377215.43705.255834584517086/1002260996541104/?type=3&theater>

www.musikisyd.se/en/emap-2/

<http://www.ystad.se/kommun--politik/nyheter/arkiv/sparade-avpublicerade/archaomusica/in-english/>

<http://www.emaproject.eu/component/content/article.html?id=146:the-carnyx-from-tintignac>

<https://www.youtube.com/watch?v=AXTIAwmslHo>

<https://www.cyi.ac.cy/index.php/starc/research-information/starc-ongoing-projects-ri/emap-european-music-archaeology-project.html>

<http://www.emaproject.eu/events/concerts.html> - #conciertoinaugural

<http://www.gearjunkies.com/2016/03/ystad-sweden-to-host-world-premiere-of-a-unique-exhibition-about-musics-journey-through-time-and-place/>

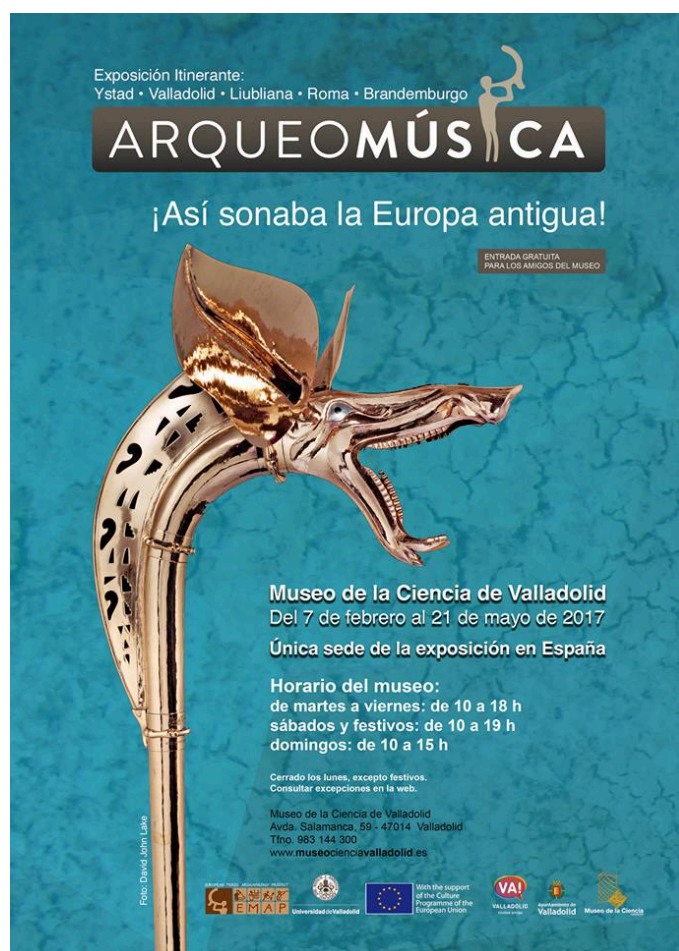
Originality

The originality of this photographic project lies in its critical, investigative and synaesthetic approach towards archaeological photographic practice. It explores both conventional and non-traditional photographic image making processes, critically exploring the potential of the digitally constructed photograph to capture, reproduce and communicate visually the sound, spirit and memory of ancient musical instruments photographed.

Published works



EMAP exhibition poster, 2016



EMAP exhibition Poster Spain 2017

Archæomusica, a unique travelling exhibition created by EMAP (the European Music Archaeology Project) about Europe's musical roots, stretching from 40,000 BC to the Middle Ages.
The Abbey in Ystad, 6 June 2016 – 8 January 2017

The image shows a carnyx, an Iron Age horn: reconstruction based on an archaeological find made at Tintignac, France. Photograph: David John Lake.



<http://www.emaproject.eu/events/concerts.html> - #conciertoinaugural





EMAP exhibition post card, 2016

Ystad, Sweden to host world premier...

Gearjunkies.com - 1169 × 1178 - Search by image

Ystad, Sweden to host world premiere of a unique exhibition about music's journey through time and place | Gearjunkies.com

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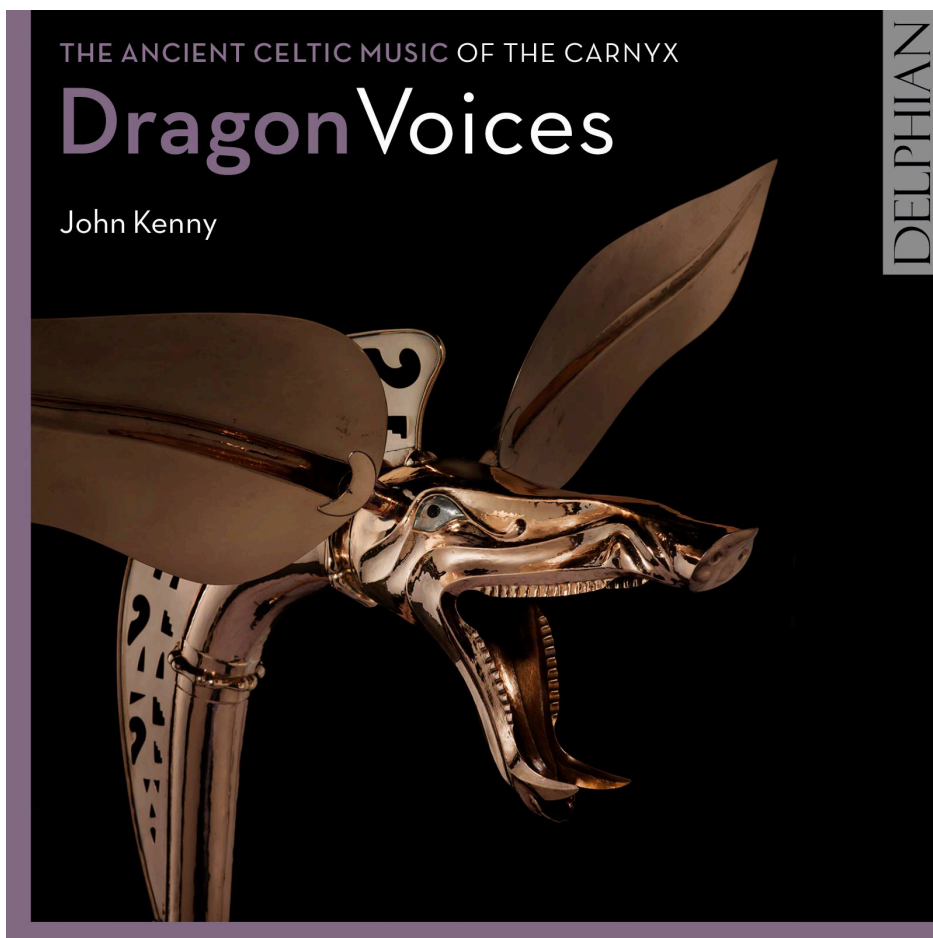
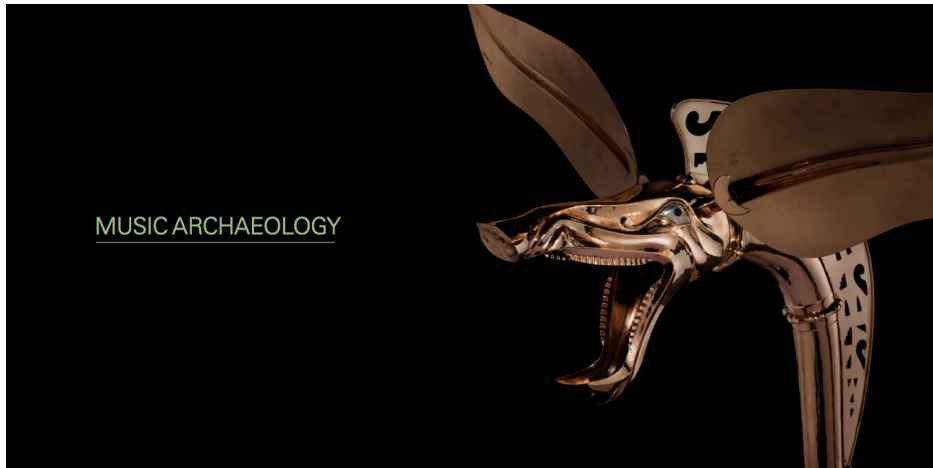
2. *Dragon Voices*: the giant Celtic horns of ancient Europe [EMAP Vol 3]

Delphian Records media reviews

<http://www.historicbrass.org/TheStacks/RecordingReviews/RecordingReviews2016/JohnKenny,DragonVoices/tabid/1535/Default.aspx>

<http://www.theartsdesk.com/classical-music/classical-cds-weekly-glazunov-shostakovich-wagner-dragon-voices>

<http://delphianrecords.co.uk/product-group/dragon-voices-the-giant-celtic-horns-of-ancient-europe-emap-vol-3/>



Dragon Voices: the giant Celtic horns of ancient Europe [EMAP Vol 3]

The [EMAP](#) series is produced in association with the University of Huddersfield.

Photography: David John Lake (2016)

3. Tintignac Carnyx: conference paper, AHFAP 2017

Association For Historical And Fine Art Photography's (AHFAP)

Founded in 1985, AHFAP is a membership-based organisation for image professionals in the cultural heritage sector in the UK and Ireland. AHFAP aims to provide a forum for photographers, image-makers, conservators and image archivists to share experiences and benefit from mutual co-operation.

AHFAP has held one conference every autumn since 1986. This year's conference looked to explore the diversity of the image. Calling for exemplar industry projects and academic papers that explored, identified and revealed 'best practice' within cultural heritage imaging.

<http://www.ahfap.org.uk/conferences/>

Conference paper abstract, AHFAP 2017

Published: Association for Historical and Fine Art Photography website

<http://www.ahfap.org.uk/conferences/2017-conference/2017-conference-abstracts/>

Paper title: How can photography capture and promote the cultural heritage, memory, sounds, and spirit of ancient reconstructed musical instruments?

Abstract

This presentation introduces new photographic work produced in partnership with The European Music Archaeology Project. The intention of the project was to highlight Europe's ancient cultural roots through a range of musical, scientific and "sensorial" research projects. In 2016 EMAP revealed the results of its research for the first time with a musical concert in Glasgow, followed by a European-wide tour and exhibition, *ARCHÆOMUSICA*, touring Europe between June 2016 and May 2018.

My role within this European funded cultural project was to produce a series of photographic inquiries that explored and went beyond the traditional observational and illustrative uses of photographic practices - with a brief that challenged photography as an archaic practice: to explore new cultural and technological shifts within current photographic research methodologies, processes and Image production workflows. In order to capture, reproduce and communicate visually the sound, spirit and memory of the ancient musical instruments photographed. In particular this presentation will focus on research methods of inquiry employed to critically examine and explore the synaesthetic ability of photographic light to capture and communicate the sound, aura and memory embedded within a Tintignac Carnyx (a reconstructed 2000 years old Bronze Age Celtic trumpet.) Exploring the ethereal quality of digital light painting techniques and the composite image in constructing a cultural narrative.

Additional requested information

This presentation will introduce delegates to the ethereal quality of digital light painting and the composite image in constructing a cultural narrative.

This presentation introduces new work and has not been previously presented at conference. The presentation can be delivered in 30mins via PowerPoint.

Short description and origins

EMAP: European funded cultural project to produce a series of photographic inquiries that explored and went beyond the traditional observational and illustrative uses of photographic practices - with a brief that challenged photography as an archaic practice: to explore new cultural and technological shifts within current photographic research methodologies, processes and Image production workflows.

Conference paper presentation slides, AHFAP 2017



David John Lake

Photographic composite / light painting

Slide 2



Slide 3



David John Lake (2008)



Photographic composite, 2008

Slide 4



Slide 5



European Music Archaeology Project

2016 - 2018

Photography



Slide 6

European Music Archaeology Project



This presentation introduces new photographic work produced in partnership with the European Music Archaeology Project. The intention of the project was to highlight Europe's ancient cultural roots through a range of musical, scientific and "sensorial" research projects. In 2016 EMAP revealed the results of its research for the first time with a musical concert in Glasgow, followed by a European-wide tour and exhibition, **ARCHAOMUSICA**, touring Europe between June 2016 and May 2018.



Slide 7

Practice-based research



Images produced for this project looked to explore cultural and technological shifts within photographic image making processes, to critically explore and reposition photography as a primary research medium, challenging traditional documentative norms within research practice.

Research question

How can photography capture and promote the cultural heritage, memory, sounds, and spirit of ancient reconstructed musical instruments?

Research method of inquiry

Explorative **synesthetic** inquiry into object materiality and light, examining the ethereal quality of photographic light in capturing and conveying visually a synesthetic (sensorial) rather than documentative (observational and illustrative) representation / recording of artifacts. Evoking and calling to mind the ancient cultures, sound, spirit, memory, and aura of ancient musical instruments photographed.

Slide 9



Slide 8

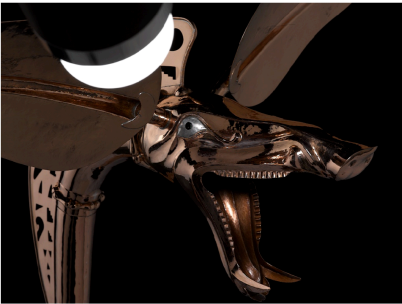


Tintignac Carnyx (a reconstructed 2000 years old Bronze Age Celtic trumpet.)

Photo: David John Lake (2016)

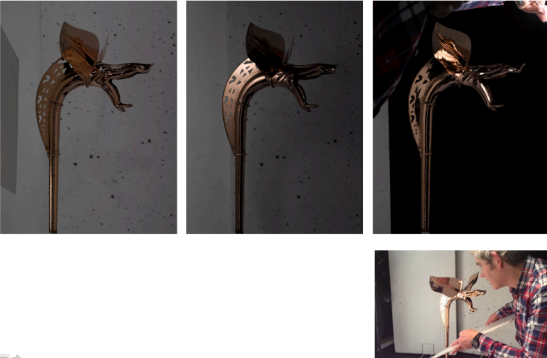
Slide 10

Research methodology: composite photographic light painting



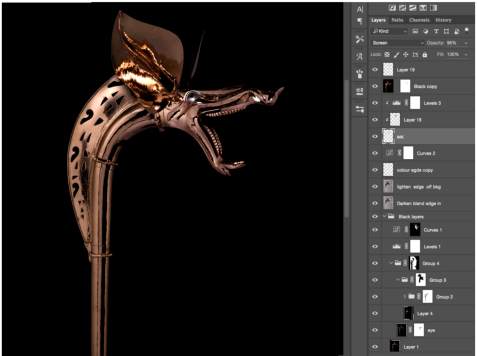
Slide 11

Image production & workflow: In camera



Slide 12

Image production & workflow: post production

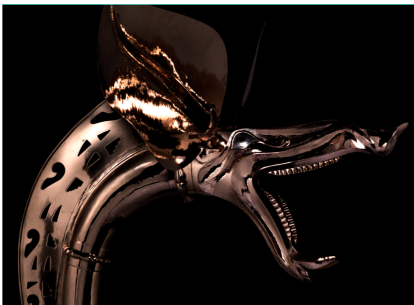


Slide 13

Light shaping: shape, form texture and object materiality



Light shaping: shape, form texture and object materiality



Slide 14



Slide 15

Light shaping: shape, form texture and object materiality



Light shaping: shape, form texture and object materiality



Slide 16



Slide 17



Slide 18

Published works



Slide 19



Dragon Voices: the giant Celtic horns of ancient Europe [EMAP Vol 3]



Slide 20

Slide 21

Conference paper presentation notes, AHFAP 2017

Introduction / bio

Slide 2 /4

Bio: My background is in commercial advertising. Working as a product lifestyle photographer of some 28 years - before joining academia - becoming a senior lecture in digital photography at University of Huddersfield in 2010.

Prior to working at Huddersfield I was the senior creative / photographer for Nestle UK for over 10 Years. Responsible for producing a broad range of consumer promotional, and on-pack material for brands such as Kit Kat, After Eight, Perrier, Nescafe, and others.

Slide 5

To day in here to talk about – my role working o The European Music Archaeology Project 2016 – 2018

Slide 6

Paper title: How can photography capture and promote the cultural heritage, memory, sounds, and spirit of ancient reconstructed musical instruments?

EMAP introduction: The European Music Archaeology Project 2016 – 2018

Slide 7

This presentation introduces new photographic work produced in partnership with The European Music Archaeology Project.

This research project came about in conversation with Professor Rupert Till Professor of Music. Associate Dean (International). School of Music, Humanities and Media at Huddersfield University. Who commissioned the photography on behalf of **EMAP** and **Delphian Records** an award winning Edinburgh-based independent classical record label working in partnership with the **EMAP** project. The intention of the EMAP project was to highlight Europe's **ancient cultural roots** through a range of musical, scientific and “sensorial” research projects.

In 2016 EMAP revealed the results of its research for the first time with a musical concert in Glasgow, followed by a European-wide tour and exhibition, **ARCHÆOMUSICA**, touring Europe between June 2016 and May 2018.

Slide 8

My role within this European funded cultural project was to produce a series of photographic inquiries that explored and went beyond the customary observational and illustrative use of photography within Archaeology research. Images produced for this project looked to explore **cultural and technological shifts** within photographic image making processes, to critically explore and **reposition photography as a primary research medium**, challenging traditional documentative norms within research practice.

Slide 9

Research question

How can photography capture and promote the cultural heritage, memory, sounds, and spirit of ancient reconstructed musical instruments?

Initial research centered on my own teaching and research practices, drawing on my commercial heritage.

Exploring the heterogenic nature of commodity production and labour processes found within commercial imagery. By the physically act of deconstructing, revealing and representing how certain types of commercial imagery are made in - art form. With a view to mapping these often-unseen composite modes of image production onto the musical instruments, I'd been asked to photograph. In comparing and contrasting initial research findings – with more traditional photographic methodologies employed within object based research practices. A decision was made to explore the potential of the digital composite, in building a cultural and **synesthetic** narrative - through its ability to capture, appraise, visually reframe, and re-represent a series of in-depth multiple layered individual photographic inquiries simultaneously – as a single combined and inclusive discursive document.

Applied research method of inquiry

Research centered on the ethereal quality of photographic light. Exploring the ability of composite lighting techniques in making visual representations that captured the synesthetic and sensorial qualities, physically crafted and embedded within the contours and object materiality of the reconstructed musical instruments.

Slide 10

Photographing, capturing and communicating the sound, aura and memory embedded within the **Tintignac Carnyx** (a reconstructed 2000 years old Bronze Age Celtic trumpet.)

- EMAP Exhibition promotional material Ystad, Sweden

This talk is essentially about light painting and its ability to craft / shape light. As demonstrated to great effect in this morning's session by both Keynote speaker Simon Norfolk *'Photographing times's thick layeriness'* and James Davies (Historic England) presentation titled *'The Post- War Private house, a photographic narrative'*. Simon's, Firewall mapping of the reseeded / constant moving ice glaciers lines and James's post-war private house images. Skillfully balancing natural and painted light sources, within a **single** (original) photographic exposure. Made at the time of capture. An original **one off** image capture never to be repeated.

In contrast my investigative research-led project into light painting methodologies, goes beyond traditional **single capture** image making. Exploring the potential of multiple light-painted composite image-captures, in delivering a post-capture reflective space, in which to critically revisit, rework and reconstruct an image narrative to audience.

Slide 11

Technique & Process

The fundamental principle employed in photographing the Bronze Age Celtic trumpet was relatively straightforward. If the subject did not move and the camera did not move then in principle it should be possible to create a series of multiple layered photographic captures (images) of the Tintignac Carnyx that could then be superimposed in post-production into a single composite image. Allowing the photographer to explore, visually identify and respond specifically to a series of diverse technical and aesthetic lighting considerations and visual challenges presented by the Tintignac Carnyx's highly polished bronze reflective surfaces.

Lighting considerations

- Talk about on screen image. Lighting considerations and types. Creative choices made... in your own words!
- Direct / diffused / reflected / bounded / Polly boards / angled card / flags etc.

Slide 12

Lighting build up: exploring a range of different lighting types and reflective modifiers

- Talk about on screen images. Lighting considerations and mapping of light. Creative choices made... in your own words!

Slide 13

Postproduction composite image showing the non-destructive Photoshop layers and masking techniques used in constructing the final image

Allowing for multiple reworking and rendering of the final image post capture

- Expand composite layer building and masks if time!

Slide 14 – 17

- Composite image build up slides.
- Play slides forwards / backwards to show image build up and movement of light.
- Talk about informed decision making taking place.
- Highlight advantages of post-capture image construction and narrative building.

Slide 18

Composite master image

Slide 19

Published works

EMAP Exhibition promotional material Ystad, Sweden

- Talk about production quality of promotional / printed images

Slide 20

Delphian records: **Dragon Voices:** the giant Celtic horns of ancient Europe [EMAP Vol 3]

Abstract: Music CD descriptive

The magnificent Tintignac carnyx, discovered in southern France in 2004 and reconstructed specially for the current project. John Kenny has specialised in their performance for a quarter of a century, and his newly created music explores their **uniquely expressive sounds** in solo, duo and **ensemble textures**, drawing upon Celtic mythical characters, **echoes of ancient ritual in modern society**, and impressions of real places in Ireland, Scotland and France.

Slide 21

End slide. The EMAP series is produced in association with the University of Huddersfield

4. Tintignac Carnyx: print exhibition, AHFAP 2017

Wellcome Genome Campus Conference Centre, Cambridge. 6th & 7th November 2017.

Association For Historical And Fine Art Photography's (AHFAP) Founded in 1985, is a membership-based organisation for image professionals in the cultural heritage sector in the UK and Ireland. AHFAP aims to provide a forum for photographers, image-makers, conservators and image archivists to share experiences and benefit from mutual co-operation.

<http://www.ahfap.org.uk/conferences/>

AHFAP has held one conference every autumn since 1986. This year's 2017 conference included an open print exhibiting. Inviting members to submit for peer-review, exemplar photographic work / projects that showcased 'best practice' within cultural heritage imaging.

<http://www.ahfap.org.uk/conferences/2017-conference/print-exhibition/>

In response to AHFAP's open call for cultural heritage photographic projects, I submitted for peer-review a series of digital light painted composite photographic images, commissioned for The European Music Archaeology Project (EMAP) and Delphian Records, an award winning Edinburgh-based independent classical record label working in partnership with the EMAP project.

Submission Abstract

New photographic work produced in partnership with The European Music Archaeology Project. The intention of the project was to highlight Europe's ancient cultural roots through a range of musical, scientific and "sensorial" research projects. In 2016 EMAP revealed the results of its research for the first time with a musical concert in Glasgow, followed by a European-wide tour and exhibition, **ARCHÆOMUSICA**, touring Europe between June 2016 and May 2018.

Short description and origins

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Lake; Tintignac Carnyx, reconstructed 2000 years old Bronze Age Celtic trumpet, 2015

AHFAP Exhibition print



Lake; Tintignac Carnyx, reconstructed 2000 years old Bronze Age Celtic trumpet, 2015

180cm x 112.2 cm, Inkjet print – printed for exhibition 2017